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BULLETIN OF THE PENNSYLVANIA MUSEUM



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BULLETIN

For February, Nineteen Hundred and Nineteen

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ANNOUNCEMENT

As a measure of War and Peace, economy, for our days of thrift are by no means at an end,—the Museum Committee has decided to reduce the number of issues of the Bulletin to three annually, and to omit the heavy brown paper cover which cost a serious part of the total amount. It is hoped that the need for this retrenchment may be of brief duration and that by another new year, perhaps even sooner, we may be able to resume our quarterly appearances.



LANGDON WARNER
Director of the Museum
From a drawing by Alexander R. James

BULLETIN
OF
THE PENNSYLVANIA MUSEUM

FEBRUARY, 1919 SEVENTEENTH YEAR Number 64

THE RETURN OF THE DIRECTOR

The Director of the Pennsylvania Museum, Memorial Hall, Mr. Langdon Warner, returned last week from the Far East and has resumed the duties of his office. These, during his absence have been ably discharged by his friend, Mr. Hamilton Bell of England and New York, who most obligingly and at some personal inconvenience undertook to fill the vacancy left by his departure on Government business, in November 1918.

In the course of his leave of absence which lasted just one year, after reporting to the United States Embassy at Tokyo, now in charge of our brilliant fellow citizen, Hon. Roland S. Morris, Mr. Warner crossed over to Siberia and after some time in Vladivostok, was appointed Vice-Consul at Harbin, and thence undertook a series of investigations into conditions and the factions now making a nightmare of the entire Siberian region. In the course of his arduous journeys through this distracted country, where the Czeko-Slovaks and Russians have been disputing contol to the German-led Bolsheviki, many are the scenes of blood-curdling horror which he has witnessed, and he has returned with a firmly implanted conviction of the fineness of the Czeko-Slovaks' courage and aims, only equalled by the brutality of their Russo-German opponents. The story Mr. Warner has to tell is a most thrilling one. And it is nice to know that having gone through so much, he has come back alive.

The condition of the country necessarily made it impossible to obtain much museum material suitable for the Philadelphia institution of which he is the Director. He secured, however, at least one or more good pieces which came in his way.

During his absence, Mr. Bell has carried out a number of changes in the Memorial Hall Collections which Mr. Warner had planned, retiring much material and re-classifying a number of series, both in the Museum proper and in the Wilstach Gallery, where he gave Mr. Joseph E. Widener the benefit of his experience of art matters in the re-arranging of the pictures.

At the January meeting of the Museum Committee a resolution carrying with it a vote of thanks to the Acting Director for the services rendered the Museum in so ably filling the vacancy left by the Director's absence, was passed unanimously with expressions of sincere regret at parting with him.

While with us, Mr. Bell, by his kindly personality endeared himself to the employees of the Museum who personally and collectively expressed their regret at losing him, by offering him a handsome gold-headed cane, a slight token of their sincere regard.

S. Y. S.

THE OPENING OF THE CHILDREN'S MUSEUM

The opening of the Children's Museum at the Pennsylvania Museum and School of Industrial Art, Memorial Hall, went off with much éclat on Monday afternoon, December 2, 1918. A large number of people responded to the invitation of the Trustees and the Women's Associate Committee, who, with the wives of the Trustees received and did the honors of the occasion. Unfortunately, the Wilstach Gallery was not open, as certain changes and improvements which Mr. Joseph E. Widener has undertaken are still under way and will not be completed for some time. When they are, the transformation will be a striking one likely to do credit to Mr. Widener's discriminating knowledge of art and to his clever handling of the installation of the collections under his care. Although the Southwestern end of Memorial Hall was closed therefore, there was enough on view to interest and hold the attention of the numerous guests of the Museum on that afternoon, until long after the limit of time stated on the cards of invitation—a circumstance always a comfort to the hostesses, as a mark of success. As a fact, while many clustered as usual around the tea-table, many more wandered in the new rooms opened for the first time in the basement where is a repository of toys, models of ships and boats and vehicles and other objects calculated to entertainingly instruct children whose teachers or parents may care to bring them. It is hoped that by a multiplicity of intelligently classified models, maps and photographs, all well labelled, the gaps that may exist in the series in time may be filled up and a more or less complete, or at least adequate survey in time may be filled up and a complete series of the manners, customs, art and industries of the world gradually may be displayed.

Meantime, even to-day, a very respectable collection is presented to the public and a considerable number of children and young people accompanied their parents on Monday afternoon, many of whom were sufficiently interested in what they saw to encourage a further development of the ideas suggested.

Mrs. Theodore Cramp with her two grandchildren were among the first to grace the occasion, and many others followed. If the resulting interest evinced warrants the effort, it is probable that the officers of the Museum may arrange for stated times at which appointments may be made with classes or groups of young people for the purpose of taking them over the Museum. On this occasion, however, the affair was largely informal. The Museum Committee and the Associate Committee of Women of the Board of Trustees, with the latter and their wives, met for the first time since the country entered the war, and had a pleasant hour together, making plans for the future, when the great Museum that is now being built at the head of the Parkway shall be open to the public. Of course, that is still in the "Sweet bye and bye," but it is pleasant to think of it as a near possibility. Mr. Eli K. Price, who is a member of the Park Commission in charge of Memorial Hall, said on that day that he was looking forward to the completion of the new building in about three years. That, I should think, would be the earliest date that could be hoped for.

Among the many friends of the Pennsylvania Museum who attended the meeting, one noticed, Professor Garber, Superintendent of Public Schools,

Mr. and Mrs. Eli K. Price, Mr. and Mrs. John D. McIlhenny, Mr. John Story Jenks, Mrs. William A. Dick, Mrs. Rudolph Blankenburg, Major-General and Mrs. Waller, Mrs. Andrew Wright Crawford, Mrs. Edward W. Biddle, Mrs. H. S. Prentiss Nichols, Mrs. Hampton L. Carson, Mrs. Henry S. Grove, Mrs. John Wister, Mrs. William Wurts and her children, Miss Sinnott, Mrs. Robert R. Logan, Mrs. Samuel Price Wetherill, Mrs. Arthur V. Meigs, Mrs. John H. McFadden, Hon. Thomas Skelton Harrison, Mrs. John Harrison, Mrs. Frank T. Patterson, Mrs. Hampton Barnes, Mr. Howard F. Stratton, Mrs. Jones Wister and many, many others. I was told by the Director, Mr. Hamilton Bell, that some members of the staff of the Metropolitan Museum were there. Naturally the War Medals attracted considerable attention. Mr. Langenheim was present for the Numismatic and Antiquarian Society which loaned the German medals—those of the Allies having been contributed by Messrs. Bailey, Banks and Biddle—and seemed well pleased with the manner in which they were presented. Altogether the affair went off with a swing, and every one concerned seemed well satisfied with the result. S. Y. S.

MACHINE-MADE

Much has been said and written, most eloquently and by great authorities about "the abomination of machine-made" art. Let us see how justly and whether there is not something to be said, in rebuttal, on the other side.

The maker of pottery by hand must have railed against the "machine-made" ware turned on the wheel, the plaiter of mats against the loom and shuttle, yet these machines have both produced works of superior beauty, not to mention technical excellence, to those turned out by hand. The question for us is, can we or can we not achieve a similar advance with the far more complex machines we now control.

For there is no blinking the cold fact that the machine has come to stay. If for no other reason because the enormous quantity of every article of use and luxury, required by the vast communities of to-day, absolutely prohibits the production, by any other means, of sufficient amounts to satisfy their needs.

Our stumbling block may lie in the training of our designers; we preach loudly the necessity of considering the requirements of the material, how a pattern that is to be woven, must have a different treatment from the same pattern if it is to be painted or moulded, but no one so far as I am aware, has studied the peculiar requirements in this respect, of any of the machines used in producing modern works of industrial art; for every thing we use is, or should be a work of art.

As has been well said, "we must harness the machine to the mind, not the mind to the machine," for remember no tool, and the machine is merely a sublimated tool, has a brain of its own, and should not be blamed for faults which it cannot commit. The capacities and limitations of the machine must be studied by trained designers with the view of making the best and improv-

ing the worst of them. When this is done it may be that a new and unsuspected beauty of craftsmanship will arise.

Certain it is that so long as we continue to condemn the machine-made and sigh vainly after the good old times of handicraftsmanship, and train our draughtsmen and designers to keep their attention fixed solely on the handicraft qualities of an article, we shall never reap anything but disappointment. We must recognize that the hand-made has a different but, it may be, not necessarily a better quality than the machine-made.

Technical achievement must be subordinated to beauty and fitness of design. The attitude which lauds a soulless piece of Chinese jade or ivory carving, because of the extreme difficulty of making it, should surely be abandoned in presence of a machine which can do greater wonders still; but it has not been and the machine has been set to execute still more marvelous intricacies to the utter neglect of the soul of the work—the design.

Maybe I am wrong and art like romance is dead, but until the new tools have been tried and have failed I am unwilling to admit it.

To achieve this result there is need, among other things, of more schools like that affiliated with this Museum. There, in more than one department of art craftsmanship, the student may learn to carry out in actual material the design he first lays out on paper. But these facilities he may find in many another school of Industrial Art in the world. In one respect and in one craft our school has a great advantage over most others. In the important,—nay vital, department of weaving, the student may proceed from his theoretical study of the art of ornament as applied to textile materials, to the production of them not by hand but by the most modern machines and processes. He can learn to spin and dye the threads of silk, wool, linen or what not, and then to weave his material in the pattern and weave he may have chosen, under precisely the conditions of commercial production which he will have to meet when he proceeds to submit his wares to the cold competition of a heartless market.

Surely these almost ideal conditions of study and training should, sooner or later, produce some such revolution in our present uninspired textile trade as was brought about, in England, by the workshops instituted by the late William Morris. H. B.

OLD DELFT PLATES IN THE KIMBALL-GRAFFLIN MEMORIAL COLLECTION

Pottery was made in Holland as early as 1310, according to Haydn, in his "Dictionary of Dates." Its importation into England begins under Henry IV, at least at that time pottery figures in a document dealing with the subsidy on foreign goods in the port of Hull, England, along with an heterogeneous cargo of "glass, potter's clay, paving stones, earthen vessels and images."

In 1506, immense Delft ware dishes were given by Philip of Austria, Governor of the Netherlands, to Sir Thomas Trenchard. Delft and Haarlem appear to have been the centers of manufacture.

Delft is the finest of faiences being of thinnest and lightest paste—as thin at times as the finest Oriental paste and very sonorous. It is said that Delft and Rouen were rivals in coloring but Delft was superior in the variety of its forms. Rouen never painted figures or landscapes while Delft was decorated by its best painters. Table services were adorned with landscapes by Berghem, Wm. Vandervelde painted marine views on Delft ware and Jan Steen and Van der Meer enlivened it with their comic scenes.

The War of Independence in the Netherlands (1579) resulting in the separation of Holland from the Low Countries, enriched the latter and gave development to its commerce. To such an extent did the demand for the manufacture of pottery increase that it has been called the "Parent of Pottery." Japanese form and color were much used, models reaching the Dutch through the monopoly of trade with the Far East; they exploited the style, and a pseudo-oriental taste developed in the seventeenth century. Marryat speaks "of the glaze or enamel of great beauty, presenting a smooth even surface allowing paintings, chiefly blue in imitation of the oriental, to be introduced without impairing the brilliancy or distinctiveness of the colors. Marl or sand was mixed with the clay in order to lessen the contraction in the baking and it also gave a thinness and lightness as well as hardness to the fabric which had not been hitherto attained in any manufacture. Thus was produced a ware equal in appearance to Oriental porcelain, and at a price attainable by the public at large."

According to Boitet, who described Delft in 1667, Delft was one of the principal branches of industry in his day. He also states that for some years "porcelain" had been manufactured in Saxony and in France. The former was finer than that made at Delft but likewise more expensive, while Delft being of moderate price was more saleable; it was not only sent to other parts of Europe but to Asia. The clay came from near Maestricht and was purified in Delft by diverse processes. Complete services were made of it, beautifully gilt and painted and almost equal to East Indian ware in transparency, while it surpassed it in painting.

Marks distinguish the various makes of Delft ware. The plates in the Frederick J. Kimball and Helen Kimball Grafflin Memorial Collection now referred to are from the de Dissel pottery, about 1696, whose mark was the Axe. There was a potter, Justus Brouwer (1759), who also used the axe, as his shop sign was "The Porcelain Axe;" but the costumes on our plates incline one to regard them as of the earlier period, as their decoration conforms to the fashions of the time.

The series of twelve plates in the Collection coincides with the twelve months of the year. Their decoration treats of the main occupation of the people in each month. Thus, in January, they are skating and are indulging in joyous frolic. February is a month of rest and the family is shown sitting by the fire in a serene home scene. One may note, by the way, a Delft plaque framed like a picture, hanging on the wall. March finds the gardener digging up the garden while his master in his dressing gown looks on, enjoying his long pipe. In April, the reward of the gardener's labors appears when he hands the lady some tulips. May is the month for sentiment, when the young man's



Blue and White Delft Ware



Blue and White Delft Ware

fancy turns to thoughts of love, and we see the young fellow and his sweetheart sitting happily in a secluded nook. June, however, brings hard work and sheep shearing, July, haymaking, and August reaping wheat and tying it up in sheaves. September is the season of apple and fruit gathering, here we have a man shaking the apple tree which results in a rain of apples. In October ale-making is to the fore with its cognate pursuits; and November is the month of the pig-killing when the preparing for winter is in every one's mind. December, in closing the year, brings to mind the cold weather that is on its way, and all are cutting wood and making fagots in preparing to meet the need.

It is not only a valuable series as a specimen of notable ceramic manufacture, but it is also interesting in its descriptive aspect, and is a great addition to the Museum.

S. Y. S.

SCHOOL NOTES

The reopening of the sessions of the school at the beginning of 1919 registered a much-increased attendance. The number of the Army and Navy service men are returning as rapidly as the Government will allow from the camps and foreign ports, and the readjustment to their unfinished terms here is being made as fully as possible.

The "war activities" of the school have not by any means ceased, but taken another form, that of reconstruction. Funds are still being collected, and garments made.

The subscriptions for the Fourth Liberty Loan secured by the students' organization was $34,100, the diminished sum (as compared with double this amount for the third loan) was, in large part, due to the influenza epidemic which closed the classes for over three weeks.

The cessation of the war has presented the problem of rehabilitation and re-education in the cases of returned soldiers, who, while in the service have become incapacitated for their former occupations, and will have to be taught new means of gaining a livelihood. The government has wisely decided to place such men in the already established schools which can give them the training needed, instead of building new institutions for this purpose, and a very comprehensive system has been worked out by which the men from all parts of the United States can be transferred to the particular center where they will receive the training especially adapted to their needs. This, of course, enables the government to fulfill its obligation at a minimum expense. The school has already received a few of returned men, as well as others, "physically fit," who have found, while on duty, reasons for making choice of vocations taught here. In some cases these are young men who have been stationed in the East and come in contact with these opportunities which are not afforded them in the West or other parts of the United States.

The Committee on Pottery, Mrs. Jasper Y. Brinton, Mrs. Walbaum and Mrs. Logan, is considering the best means to develop the characteristic types of ware in which the school had made successful beginnings. The lack of a kiln adapted to some of this work has interfered with the fruition of certain of the experiments already made and verified, but it was not considered wise to incur the considerable expense incident to its construction, with the prospective change of location to the Parkway. The committee is therefore aiming to insure the best means to utilize the equipment already available and induce advanced students to make a special feature of this work.

The Beaux Arts, Institute of Design in New York offered the usual prizes in November, the subjects being an Astronomer's Library and A Nursery. Miss Elizabeth England received the second medal (which is the highest award) on the first problem; and Miss Jane Baker received first mention on the second problem.

The Alumni members' sketch class endowed by Mr. Ramborger, began its weekly sessions for this season on Tuesday evenings instead of Saturday afternoons, as the latter time was found last season to be ineffectual through the extra occupation of almost all the members. The class is this year under the direction of Mr. Adolph, and the start has been auspiciously made.

The class in typographical design has grown in importance, all members this season being master printers instead of printers' devils, and the largest printing and advertising agencies in this city are represented.

The School has received the following gifts:

From Mrs. John C. Browne—four hundred and seventy examples of modern reproductions of jewelry made in France, Austria, and the United States.

From Mr. E. Marshall Scull—A man's modern Greek Costume and a "Kamishimo," an old official dress given by the Feudal Prince of Numbu to his Vice-Chancellor, Ota, fifty-nine years ago.

From Mrs. Joseph May—Collection of seven hundred foreign photographs and case.

From Mr. F. M. Dunn—Three Parian Italian vases.

ACCESSIONS

October, 1918—February, 1919

CLASS	OBJECT	SOURCE
Ceramics	4 Cases, Pottery, Porcelain, etc., Miniature Size	Lent by Mr. Moyer Fleisher.
Furniture and Woodwork	Abacus, Chinese	Given by Mrs. Rudolph Blankenburg
	20 Models of Boats, Canoes, etc	Lent by Mr. Moyer Fleisher.
	Cherubs, Carved Mahogany	Given by Mrs. Cornelia Freeman.
	Screen, Figure Scenes Painted on Leather, French	Lent by Mrs. Harry M. Hart.
	Korean Table, Modern	Given by Mr. James S. Whitney.
Glassware	Toddy Filler, English, 18th Century	Given by Mrs. Hampton L. Carson.
Jewelry	Peasant Wedding Ornament, Russian	Given by Mrs. Hampton L. Carson.
	4 Alaskan Indian Bracelets, Silver	Given by Mrs. William A. Dick.
	Syrian Bracelet, Silver	
Metalwork	12 Korean Food Bowls, Modern	Given by Mr. James S. Whitney.
Musical Instruments	Violin and Bow	Given by Mrs. William H. Sloyer in memory of her husband.
Numismatics	7 Frames containing French War Medals	Lent by Messrs. Bailey, Banks and Biddle.
	Plaque, Commission of Belgian Relief	Given by Mr. John D. McIlhenny.
	2 Centennial Medal Dies	Given by Mr. Warner J. Steele.
Silversmith's Work	3 Toys, Chinese	Given by Mrs. Rudolph Blankenburg.
	Finger Nail Sheath, Chinese	
	5 Old American Teaspoons	Given by Mrs. Hampton L. Carson.
	Fish Slice, Sheffield	
	Cream Pitcher, Old American	Given by Mrs. Horace H. Furness, Jr.
Textile	Shirvan Prayer Rug	Given by Mrs. Joseph May.
	Embroidered Silk Bag, c. 1840	Lent by Mrs. Hampton L. Carson.
Miscellaneous	2 Dolls, Peasant, Sweden	Lent by Mrs. F. O. Eriksson.
	6 Pairs of Peasant Shoes, Miniature	Lent by Mr. Moyer Fleisher.
	Doll, Minute, 50 years old	Given by Mrs. Oliver Smith.

MEMBERSHIP

The Trustees of the Pennsylvania Museum and School of Industrial Art desire the active co-operation of all public-spirited citizens who are known to be in sympathy with its educational work. All such persons are invited to become members.

CLASSIFICATION OF MEMBERS

Patron Members in Perpetuity—Those who contribute the sum of $5000 or more whether in money or objects for the Museum.

Fellowship Members in Perpetuity—Those who contribute $1000 at one time.

Life Members—Those who contribute the sum of $100 or more at one time.

Annual Members—Those who contribute not less than $10 yearly.

The contributions received from Patrons ($5000), and from Life Members ($100), are added to the permanent Endowment Fund. Contributions from Annual Members ($10) are used to the best advantage in the development of the Museum and the School.

ADVANTAGES OF MEMBERSHIP

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries and admission to all lectures.

Also a copy of each of the following publications:

The Annual Report of the Corporation.

The Annual Circulars of the School of Applied Art and the Philadelphia Textile School.

The Art Handbooks and Art Primers, issued from time to time by the Museum (a printed list of publications will be mailed to any member on application).

The Illustrated Quarterly BULLETIN of the Museum.

A list of members is published each year in the Annual Report.

Applications for membership, and remittances should be sent to the Secretary, P. M. & S. I. A., 320 South Broad Street, Philadelphia, Pa.

HOURS OF ADMISSION

The Museum is open, free to the public, every day in the year.

Opening Hours:
- Mondays at 12 M.
- Other Week Days at 9.30 A. M.
- Sundays at 1 P. M.

Closing Hours:
- During the summer months, 5 P. M. (Sundays, 6 P. M.)
- During the winter months, a half hour before sunset.

CATALOGUES, HANDBOOKS, ETC.

(On sale at the South Entrance)

A Brief History of the Bayeux Tapestry	$0.10
Cork Models of Windsor Castle, Tower of London, Westminster Abbey, Church of St. Peter, Rome	.10
Handbook of the Collection of Tulip Ware of the Pennsylvania-German Potters:	
Paper cover	1.00
Large paper edition, Cloth	5.00
Handbook of the Maiolica of Mexico:	
Paper cover	1.00
Flexible Art Canvas	2.00
Art Primer No. 3, Lead Glazed Pottery	.50
Art Primer No. 5, Tin Enameled Pottery	.50
Art Primer No. 6, Salt Glazed Stoneware	.50
Art Primer No. 9, Hard Paste Porcelain	.50
Art Primer No. 11, Artificial Soft Paste Porcelain	.50
Bulletin of the Pennsylvania Museum per annum	1.00
Catalogue of Tiles	.25
Catalogue of Fakes and Reproductions	.25

Friends of the Institution who desire to devise to it money should use the following:

Form of Bequest

I give and bequeath unto the Pennsylvania Museum and School of Industrial Art the sum of.....dollars for the use of the said Corporation.

.....

Witnesses.....

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Form of Devise of Real Estate

I give and devise unto the Pennsylvania Museum and School of Industrial Art, its successors and assigns, all that certain (**here insert a description of the property**) for the use of the said Corporation.

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Witnesses.....

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